

# **BICENTENNIAL CONCERT,**

AS PERFORMED BY THE

**HANDEL AND HAYDN SOCIETY,**

**AT KING'S CHAPEL, IN BOSTON,**

ON THE EVENING OF

*NOVEMBER 21, 2015.*





1.

# SELECT ORATORIO,

AS PERFORMED BY THE

HANDEL AND HAYDN SOCIETY,

AT KING'S CHAPEL, IN BOSTON,

ON THE EVENING OF CHRISTMAS,

DECEMBER 25, 1815.

BOSTON:

C. Stebbins, Printer.

1815.

964  
446  
50  
526  
51





# WELCOME TO THE BICENTENNIAL CONCERT

It is an honor and great pleasure to welcome you to the Handel and Haydn Society's Bicentennial Concert at King's Chapel. This is an exciting event that will no doubt be remembered for years to come by all of you in attendance and by Boston's musical community at large. Tonight you will witness the return of the Handel and Haydn Society Chorus to the very site of its founding, and you will hear a program very similar to the one heard by almost 1,000 Bostonians on Christmas Day in 1815. We extend our gratitude to Joy Fallon, Senior Minister of King's Chapel, for welcoming Handel and Haydn back to this historic space.

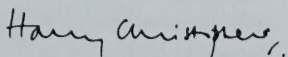
To be involved with the oldest continuously performing arts organization in America is a great privilege. Everyone who is a part of H+H—including its leaders, Board members, donors, musicians, staff, subscribers, and supporters—deserves to be proud of its artistic excellence, its commitment to community engagement, and its institutional vitality. Tonight's concert gives us a chance to look back on the sweep of history and recognize that we are the most recent members of a musical family that has flourished for 200 years.

The Handel and Haydn Society's Bicentennial has been a momentous celebration filled with successes including concerts, tours, and CD releases. We are thrilled to witness H+H's legacy continue to grow and be rejuvenated as the organization enters its third century of music making. We are deeply grateful to all the donors who make our work possible, especially through the *Instrumental Voices* capital campaign which is helping ensure the future of this extraordinary musical institution.

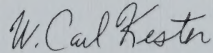
Sincerely,



David Snead  
PRESIDENT AND CEO



Harry Christophers  
ARTISTIC DIRECTOR



W. Carl Kester  
CHAIRMAN

# THE HANDEL AND HAYDN SOCIETY AT 200

## Leadership

W. Carl Kester  
CHAIRMAN

David Snead  
PRESIDENT AND CEO

Harry Christophers, CBE  
ARTISTIC DIRECTOR  
*THE BICENTENNIAL CHAIR*

Ian Watson  
RESIDENT CONDUCTOR

Christopher Hogwood  
CONDUCTOR LAUREATE,  
*IN MEMORIAM*

Cabot Family  
Chorusmaster Chair  
*IN MEMORY OF NED CABOT*

Lisa Graham  
Scott Allen Jarrett  
VOCAL ADVISORS

Alyson Greer  
Jennifer Kane  
Kevin McDonald  
VOCAL ARTS PROGRAM  
CONDUCTORS

For 200 years the Handel and Haydn Society has enriched life and influenced culture by bringing vocal and instrumental music to America. Founded in Boston in 1815, H+H is considered the oldest continuously performing arts organization in the United States and is celebrating its Bicentennial this season with special concerts and initiatives to mark two centuries of music making. Under the leadership of Artistic Director Harry Christophers, H+H performs at the highest level of excellence and the Karen S. and George D. Levy Education Program provides engaging, accessible, and broadly inclusive music education in Greater Boston and beyond.

H+H's esteemed history began in 1815 when a group of middle-class Bostonians formed a choral society to bring the best music of Europe to their growing American city. They named the organization after two composers—Handel and Haydn—to represent both the old music of the 18th century and what was then the new music of the 19th century. On December 25, 1815, H+H gave its first concert at King's Chapel, featuring selections from Handel's *Messiah* and Haydn's *Creation*. In 1818 the organization gave the U.S. premiere of the complete *Messiah*, and in 1819 gave the U.S. premiere of the complete *Creation*. Both pieces would become constant fixtures of H+H's programming through the 19th century. The Society also published choral anthologies, including *The Old Colony Collection*, to encourage singing of good music by the public and to help secure the organization's finances.

The mid to late 19th century was a time of premieres, civic performances, and grand festivals. Public interest in H+H grew as it gave the American premiere of Handel's *Samson* in 1845, the Boston premiere of Mendelssohn's *Elijah* in 1848, and American premieres of Verdi's *Requiem* in 1878, and Bach's *St. Matthew Passion* in 1879.



Symphony Hall opened in October of 1900, replacing the Boston Music Hall, and H+H immediately began performing at the new hall alongside the Boston Symphony Orchestra. In the mid 1960s, H+H Music Director Thomas Dunn reduced the size of the chorus to suit changing 20th century tastes. During this time, early music and new compositions co-existed in a vibrant mix: the 1969-1970 Season, for example, included music by composers ranging from Claudio Monteverdi to Aaron Copland.

In the 1980s, H+H refocused on the late Baroque and Classical repertoire that had been part of its tradition since the 19th century, and Music director Christopher Hogwood transformed the group into a historically informed ensemble performing on period instruments. Music Director Grant Llewellyn and Artistic Advisor Sir Roger Norrington continued this tradition, as Christophers, appointed in 2008, does today.

H+H's Bicentennial began during the 2014-2015 Season and continues through the 2015-2016 Season. The celebration has inspired critical praise and feature coverage from the international press. *The New York Times* called it "an anniversary genuinely worth toasting" and *The Economist* wrote that "for a classical arts organisation, 200 years of continued existence is in itself worthy of a party." Today, at its 200th anniversary, the Handel and Haydn Society is recognized as a leading Period Instrument Orchestra and Chorus with a nine-program subscription series in Boston, a transformative education program, and an international reach through ambitious recording projects, broadcasts, and tours.

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*Thank you to Julia Cox, Nicholas Gleysteen, Nancy Tooke, Jane Tyler, and Susan Weatherbie for their leadership in the planning of this special evening.*

*The Handel and Haydn Society Bicentennial is sponsored by Parthenon-EY.*

*Exclusive Print Partner: The Boston Globe*  
*Exclusive Radio Partner: 99.5 WCRB*

*The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat Tyler.*

*The Education Program is funded in perpetuity by Karen S. and George D. Levy.*

*The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.*

# HISTORICAL NOTE

Tonight the Handel and Haydn Society commemorates its founding by singing works that initially inspired its formation and by returning to King's Chapel, the exact venue of H+H's first concert.

Even though much of the interior of King's Chapel is the same as it was on Christmas night in 1815, Boston has changed. In the early 19th century, Boston was a city of about 25,000 people. Plans to develop the pastures of Beacon Hill were just getting underway. There was no Symphony Hall, no Back Bay, and no Public Garden, which means that Charles Street was the edge of a salt marsh.

The end of the War of 1812 had a direct impact on shipping and therefore a direct impact on Boston. The signing of the Treaty of Ghent in February 1815 was celebrated at King's Chapel with a choir of over one hundred singing selections from Handel oratorios. Perhaps inspired by the success of this event, members of Boston's first orchestra, the Philoharmonic Society, began making concrete plans to form a new singing society. On March 24, 1815 the Handel and Haydn Society was organized and invitations to join were sent to gentlemen throughout Boston. By April there were 31 members and by December there were 90.

Initially the repertoire was mostly hymns. However by August H+H was ready for more challenging repertoire, including the "Hallelujah" chorus from Handel's *Messiah* and *The Heavens Are Telling* from Haydn's oratorio *The Creation*. In September, the singing continued to improve and the idea of a public performance seemed feasible. A concert was planned for December and music was purchased.

At 6pm on Monday, December 25, 1815, nearly 1,000 people came to King's Chapel to hear the first concert of the Handel and Haydn Society. For the next three hours, the audience enjoyed music from Haydn's oratorio *The Creation*, glees by contemporary composers Sir John Stevenson and Samuel Webbe, and selections from several Handel oratorios, including the "Hallelujah" chorus from *Messiah*. There were 100 singers (10 women and 90 men) accompanied by an orchestra of 12 plus an organist. Tickets cost one dollar, but if five tickets were purchased, the sixth was free, and if six tickets were purchased, the seventh and eighth were free. Each singer received two tickets, one of which admitted them to the concert.

This was Christmas Day, and there were two other attractions advertised in a local newspaper, the *Boston Centinel*. The circus was at Hay Market; tickets were one dollar for box seats or 50 cents for seats in "the pit." Also, the Columbian Museum, located off Tremont Street, announced that it would be open on Christmas.



In reporting on H+H's first concert, the *Boston Centinel* was effusive in its praise:

We have no language to do justice to the feelings experienced in attending the inimitable execution of a most judicious selection of pieces from the fathers of sacred song. We can say that those who are judges of the performance are unanimous in their declaration of the superiority to any ever before given in this town. Some of the parts electrified the whole auditory, and notwithstanding the sanctity of the place and day, the excitements to loud applause were frequently irresistible . . . All the parts of the chapel were full to crowding; but we have learned that many person who were desirous of being present were prevented by the engagements of Christmas. For this cause, as well as to be indulged in a double gratification, we hope this oratorio will be immediately announced for repetition.

Thirty-seven years later, one singer reflected on the first concert: "Such was the excitement of the hearers and the enthusiasm of the performers that there is nothing to be compared with it at the present day."

The success of H+H's first concert encouraged its members to continue singing so that in 1818 H+H presented the American premiere of the complete *Messiah* and followed that in 1819 with the American premiere of *The Creation*. The success of H+H also inspired the formation of similar societies throughout the country in the 19th century. Today, we look back to celebrate the passion and commitment at the heart of the first H+H concert, and, with those same feelings in equal measure, look to the future.

**Teresa M. Neff, PhD**  
*Handel and Haydn Society*  
*Christopher Hogwood Historically*  
*Informed Performance Fellow*

# HARRY CHRISTOPHERS, CBE

ARTISTIC DIRECTOR  
THE BICENTENNIAL CHAIR

The 2015–2016 Bicentennial Season marks Harry Christophers' seventh year as Artistic Director of the Handel and Haydn Society. Since his appointment in 2008, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the United States by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Mr. Christophers is known internationally as founder and conductor of the British choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and Asia, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award. His CD *IKON* was nominated for a 2007 Grammy and his second recording of Handel's *Messiah* on The Sixteen's own label CORO won the prestigious MIDEM Classical Award. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for Handel Coronation Anthems, a CD that also received a 2010 Grammy Award nomination as did Palestrina, Vol. 3 in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series *Sacred Music*, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's *Vespers*, will be screened in 2015.

Mr. Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008 he was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.



PHOTO: STU ROSNER



# PROGRAM

Saturday, November 21, 2015 at 7pm

Harry Christophers, conductor

Ian Watson, organ CHAIR FUNDED IN PERPETUITY IN MEMORY OF MARY SCOTT MORTON

Guy Fishman, cello CANDACE & WILLIAM ACHTMAYER CHAIR

Handel and Haydn Society Chorus

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*Veni creator spiritus*

Plainsong

*Laudibus in sanctis*

William Byrd  
(ca. 1539–1623)

Coronation Anthem No. 3, *The King shall rejoice*  
(First movement)

George Frideric Handel  
(1685–1759)

from *The Old Colony Collection* (1823)

*Hear my prayer, O God*

Margot Rood, soprano

Emily Marvosh, contralto

James Kent  
(1700–1776)

*Hark! The Vesper hymn is stealing*

Russian Air

*Almighty God! when round thy shrine*

Sonja DuToit Tengblad, soprano

Emily Marvosh, contralto

Jonas Budris, tenor

David McFerrin, bass

Wolfgang Amadé Mozart  
(1756–1791)

*Bow down Thine ear, O Lord*

Sonja DuToit Tengblad, soprano

Margot Rood, soprano

Thomas Linley  
(1756–1778)

*The Heavens are telling from The Creation*

Margot Rood, soprano

Stefan Reed, tenor

Woodrow Bynum, bass

Joseph Haydn  
(1732–1809)

“Hallelujah” chorus from *Messiah*

Handel

Lead Sponsor:



BOSTON PRIVATE

# HANDEL AND HAYDN SOCIETY CHORUS

## **Soprano**

Elissa Alvarez  
Jennifer Ashe  
Jessica Cooper  
Margot Rood  
Annie Simon  
Sonja DuToit Tengblad  
Mariah Wilson  
Sarah Yanovitch

## **Alto**

Douglas Dodson  
Katherine Growdon  
Catherine Hedberg  
Margaret Lias  
Emily Marvosh  
Clare McNamara

## **Tenor**

Jonas Budris  
Marcio de Oliveira  
Ethan DePuy  
Eric Perry  
Stefan Reed  
Patrick T. Waters

## **Bass**

Jonathan Barnhart  
Woodrow Bynum  
Jacob Cooper  
Bradford Gleim  
Scott Allen Jarrett  
David McFerrin

*Chorus funded in  
perpetuity by  
Jane and Wat Tyler.*

*The Cabot Family  
Chorusmaster Chair is  
endowed in perpetuity in  
memory of Ned Cabot.*

Chorus prepared by  
Harry Christophers.



# BICENTENNIAL CONCERT PROGRAM TEXTS

## *Veni Creator Spiritus*

Veni, Creator Spiritus,  
Mentes tuorum visita,  
Imple superna gratia,  
Quae tu creasti pectora.

Qui paraclitus diceris,  
Donum Dei altissimi,  
Fons vivus, ignis, caritas,  
Et spiritalis unctio.

Tu septiformis munere,  
Dextrae Dei tu digitus,  
Tu rite promissum Patris,  
Sermonem ditans guttura.

Accende lumen sensibus,  
Infunde amorem cordibus,  
Infirma nostri corporis  
Virtute firmans perpeti.

Hostem repellas longius,  
Pacemque dones protinus:  
Ductore sic te praevio,  
Vitemus omne noxium.

Per te sciamus, da, Patrem,  
Noscamus atque Filium,  
Te utriusque Spiritum  
Credamus omni tempore.

Sit laus Patri cum Filio,  
Sancto simul paraclito  
Nobisque mittat Filius  
Carisma Sancti Spiritus. Amen.

Come, creator spirit,  
visit the hearts of your people.  
Fill with supernal grace  
the hearts you have made.

You who are the comforter,  
gift of the highest God,  
living fount, fire, love,  
and balm for the spirit.

Bestow the sevenfold gifts,  
you finger of the hand of God  
fulfill the Father's promise,  
enriching us with holy speech.

Kindle light in our senses,  
pour love into our hearts,  
strengthen our weak bodies  
with abiding courage.

You drive the foe far off,  
and grant lasting peace;  
thus with you leading us,  
may we avoid all harm.

Enable us through thee to know  
The Father, and to know the Son,  
And you, the Spirit, to believe  
Of both for evermore.

Praise to the Father with the Son  
likewise to the holy comforter,  
and let the Son send unto us  
the Holy Spirit's boon. Amen.

### *Laudibus in sanctis*

Laudibus in sanctis Dominum celebrate supremum: Firmamenta sonent inclita facta Dei. Inclita facta Dei cantate, sacraque potentis Voce potestatum, saepe sonate manus.	Celebrate the Lord most high in holy praises: let the firmament echo the glorious deeds of God. Sing ye of the works of God, and with holy voice sound forth oft the power of His mighty hand.
Magnificum Domini cantet tuba martia nomen: Pieria Domino concelebrate lira. Laude Dei resonent resonantia tympana summi, Alta sacri resonent organa laude Dei.	Let the warlike trumpet sing the great name of the Lord: celebrate the Lord with the Pierian Lyre. Let resounding timbrels ring in praise of God, and lofty organs peal to the praise of God.
Hunc arguta canant tenui psalteria corda, Hunc agili laudet laeta chorea pede. Concava divinas effundant cymbala laudes, Cymbala dulcisona laude repletas Dei. Omne quod aethereis in mundo vescitur auris Alleluia canat tempus in omne Deo.	To him let melodious palteries sing with their strings, to him let joyful dance praise with nimble foot. Let hollow cymbals pour forth with divine praises, sweet-sounding cymbal filled with the praise of God. Let everything in the world that feeds on the air of heaven sing Hallelujah to God for ever more.



### **Coronation Anthem No. 3, *The King Shall Rejoice***

The King shall rejoice in thy strength, O Lord.

#### ***Hear my prayer, O God***

*Text: Psalm 55:1-2, 4, 6*

Hear my prayer, O God: and hide not thyself from my petition.  
Take heed unto me, and hear me: how I mourn in my prayer, and am vexed.  
My heart is disquieted within me: and the fear of death is fallen upon me.  
Then I said, O that I had wings like a dove: then would I flee away, and be at rest.

#### ***Hark! the vesper hymn is stealing***

*Text: Thomas Moore (1779-1852)*

Hark! the vesper hymn is stealing  
O'er the waters soft and clear;  
Nearer yet and nearer pealing,  
And now bursts upon the ear:  
Jubilate, Amen.  
Farther now, now farther stealing  
Soft it fades upon the ear:  
Jubilate, Amen.

Now, like moonlight waves retreating  
To the shore it dies along;  
Now, like angry surges meeting,  
Breaks the mingled tide of song  
Jubilate, Amen.  
Hush! again, like waves, retreating  
To the shore, it dies along:  
Jubilate, Amen.

***Almighty God! when round thy shrine***

*Text: Thomas Moore (1779-1852)*

Almighty God! when round thy shrine  
The Palm-tree's heavenly branch we twine,  
Emblem of Life's eternal ray,  
And Love that "fadeth not away,"  
We bless the flowers, expanded all,  
We bless the leaves that never fall,  
And trembling say,—“In Eden thus  
The Tree of Life will flower for us!”

When round thy Cherubs—smiling calm,  
Without their flames—we wreathe the Palm.  
Oh God! we feel the emblem true—  
Thy Mercy is eternal too,  
Those Cherubs, with their smiling eyes,  
That crown of Palm which never dies,  
Are but the types of Thee above—  
Eternal Life, and Peace, and Love!

***Bow down Thine ear, O Lord***

*Text: Psalm 86:1,8; Psalm 41:1;*

*Psalm 4:9 Psalm 145:21; Psalm 146:1*

Bow down Thine ear, O Lord, and hear me,  
For I am poor and in misery.

Blessed is he that considereth the poor and needy:  
The Lord shall deliver him in the time of trouble.

Among the gods, there is none like unto thee, O Lord:  
there is not one that can do as thou doest.

I will lay me down in peace and take my rest:  
for 'tis thou, O lord, that makest me dwell in safety.

Therefore my mouth shall speak the praise of the Lord:  
and give thanks unto his holy name for ever and ever.

Praise the Lord, O my soul, while I live will I praise the Lord:  
yea, as long as I have any being, I will sing praises unto my God. Amen.



***The Heavens are telling from The Creation***

*Text: Baron Gottfried van Swieten (1733-1803)*

**Chorus**

The heavens are telling the glory of God; the wonder of his works  
displays the firmament.

**Gabriel, Uriel, Raphael**

To day that is coming speaks it the day; the night that is gone to  
following night.

**Chorus**

The heavens are telling the glory of God; the wonder of his works  
displays the firmament.

**Gabriel, Uriel, Raphael**

In all the lands resounds the word, never unperceived, ever  
understood.

**Chorus**

The heavens are telling the glory of God; the wonder of his works  
displays the firmament.

**“Hallelujah” chorus from Messiah**

*Text: Revelation 19:6; 11:15; 19:16*

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is  
become the Kingdom of our Lord and of His Christ; and He shall reign forever  
and ever. King of Kings, and Lord of Lords. Hallelujah!

# HANDEL AND HAYDN SOCIETY 2015–2016 BICENTENNIAL SEASON

*Join the Handel and Haydn Society and Artistic Director Harry Christophers for an unforgettable season featuring H+H's Period Instrument Orchestra and Chorus performing a wealth of grand works and intimate gems with a roster of acclaimed artists.*

## **Handel Messiah**

Friday, November 27, 2015 at 7.30pm

Saturday, November 28, 2015 at 3pm

Sunday, November 29, 2015 at 3pm

*Symphony Hall*

## **Holiday Sing**

Saturday, December 12, 2015

at 1pm + 3pm

*Great Hall, Faneuil Hall*

## **Bach Christmas**

Thursday, December 17, 2015 at 7.30pm

Sunday, December 20, 2015 at 3pm

*NEC's Jordan Hall*

## **All Haydn**

Friday, January 29, 2016 at 7.30pm

Sunday, January 31, 2016 at 3pm

*Symphony Hall*

## **All Beethoven**

Friday, February 26, 2016 at 7.30pm

Sunday, February 28, 2016 at 3pm

*Symphony Hall*

## **Bach St. John Passion**

Friday, March 11, 2016 at 7.30pm

Sunday, March 13, 2016 at 3pm

*Symphony Hall*

## **The Society Ball Benefit Gala**

Saturday, April 2, 2016 at 6.30pm

*Fairmont Copley Plaza*

## **Mozart and Beethoven**

Friday, April 8, 2016 at 7.30pm

*NEC's Jordan Hall*

Sunday, April 10, 2016 at 3pm

*Sanders Theatre*

## **Handel Saul**

Friday, April 29, 2016 at 7.30pm

Sunday, May 1, 2016 at 3pm

*Symphony Hall*

Learn more about H+H concerts and events, including recital performances at King's Chapel, at [handelandhaydn.org](http://handelandhaydn.org).





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H+H